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EDWARD MACDOWELL: A STUDY. By Lawrence Gilman. New York: John Lane Company. 1909. \$1.50, postage 12c.

The new study of Edward MacDowell, America's greatest musical composer, by Lawrence Gilman, one of America's most scholarly musical critics, gives a sympathetic impression of the man and the artist. It passes in picturesque review the physical facts of his life and dwells, tenderly and understandingly, on his noble and unique musicianship. Mr. Gilman softens the popular outline of the Columbia episode and sketches gently the pathetic story of the disintegration of the great brain that has given our country the right to a respectable place in the history of musical composition. MacDowell's voice was Celtic, Scandinavian, Northern, something more of Grieg than of Debussy or Puccini, yet very positively authoritative of himself, and more entirely self-inspired than perhaps any of his contemporaries. It is never difficult to recognize his characteristic progressions and rhythmical contours.

If one should seek for an objective to summarize the peculiar quality of MacDowell it would be difficult to decide between "fresh" and "noble," and in weighing the decision, one might be led to seek their union in "Homeric," and find his pick in that suggestion. Like Homer he was sometimes boisterously gay and sometimes sad and reflective, but always the freshness of the morning after rain, always the nobility of a knight without reproach, drench and purify his music. It is an incomparable delight when satiated with the soft sensuousness of Chopin or irritated with the impalpability of Debussy, to turn to the buoyant, masculine, concrete sanity of Edward MacDowell. It is indeed like going back home to the *Iliad* and the *Odyssey* after sojourning in the camps of Maeterlinck and Ibsen.

MacDowell wrote chiefly for piano (though his "Indian Suite" for orchestra and the songs of op. 47 and op. 56 rank among the very greatest of his compositions), and for that reason he will be the more quickly absorbed into the life of America, which, as yet, knows competent orchestras only in a few large centres. Mr. Gilman has added to his volume a full list of works with opus numbers and dates.